Flood Gate

for violin, piano, and interactive computer music system

Robert Rowe

1989
Performance Notes

The timing indications given periodically in the score show two durations: the first is the elapsed time since the last indication, and the second is the total elapsed time since the beginning of the piece. The timings are accurate to 1/100th of a second, but should be regarded as general indications since the computer will adjust its timings to the actual performance of the human players.

The measures with the time signature 1/1 are to be filled with the events notated during a duration indicated above the fermata. Boxed events may be played in any order: if they are connected with an arrow, they should be strung together without pause; if unconnected, the player may leave any amount of silence between boxes. Noteheads within boxes surrounded by rotating arrows can be played in any order. Completely empty boxes indicate an opportunity for the performer to improvise something appropriate.

- snap (Bartok) pizzicato
- sp sul ponticello
- gradual change in bowing
- glissandi
- lightly touch indicated string with notated motion to produce noise/harmonic gliss
- left-hand pizzicato
- col legno battuto
- open string harmonic
Technical Requirements

Apple Macintosh II Computer

MIDI interface

MIDI keyboard

Pitch-to-MIDI converter for violin (for example IVL Pitchrider 4000)

Yamaha TX-816

Yamaha SPX-90

Sampler (one of the following: Emax HD, Akai S-900, Kurzweil PX-1000)

sound system

n.b. violin should be miked and signal sent to both MIDI converter and audio mix
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violin

piano

computer

State Ø
Bank Ø chord → arpeg
Timbre 1 midhi → invert
Analyze Pf slow → transpose
Spx reverb

n.b. dynamics in vln. and pf. parts should match in loudness
$d = 80$

$\text{State 4}$

$\text{Bank } \emptyset$

$\text{Timbre 2}$

$\text{Sp}x \quad \text{reverb}$

$\text{d} = 96 \quad a \text{ tempo}$

$\text{State 5}$

$\text{Bank 5}$

$\text{Timbre 2}$

$\text{Sp}x \quad \text{trem}$

$\text{line}$

$\text{fast}$

$\text{short}$

$\text{backwards}$

$\text{analyze vi}$

$\text{Sp}x \quad \text{reverb}$
vln

pf

comp

\( \text{mf} \rightarrow \text{pp} \quad \text{pp} \)

\( \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mf} \rightarrow \text{pp} \quad \text{pp} \)

\( \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mp} \rightarrow \text{p} \quad \text{mf} \rightarrow \text{pp} \quad \text{pp} \)

\( j = 75 \text{ subito meno masso} \)

State 6
Bank 5
Timbre 2
Spx reverb

5
30

vln

\( \text{mf} \)

\( \text{p} \)

\( \text{pp} \)

pf

comp

6"

\text{snap pizzicati ad libitum}

\text{sempre} \text{\( \text{\textsf{s}} \text{f} \)}

\text{ad libitum staccatissimo}

\text{sempre} \text{\( \text{\textsf{s}} \text{f} \)}

comp

\text{State} 7
\text{Bank} 5
\text{Timbre} 7
\text{Analyze pf}
\text{Spdx delay}

\text{regline} \rightarrow \text{varydensity}
\text{line} \rightarrow \text{chord}
\text{low} \rightarrow \text{transpose}
\text{midhi} \rightarrow \text{accent}
\text{slow} \rightarrow \text{accel}
\text{fast} \rightarrow \text{phrase}
\text{long} \rightarrow \text{grace}

\text{State} 8
\text{Bank} 5
\text{Timbre} 5
\text{Analyze pf}
\text{Spdx reverb}

6
State 14
Bank 2
Timbre 0
Spa reverber

State 15
Quiet
Spa reverber

State 16
Bank 2
Timbre 3
Spa reverber
State 17
Quiet
Spa reverb

State 18
Bank 3
Timbre 2
Spa reverb

State 19
Quiet
Spa reverb
State 22
Bank 4
Timbre 2
Spx reverb

State 23
Bank 4
Timbre 7
Analyze vln
Spx reverb

line → swing
midin → chord
slow → accel
State 24
Bank 4
Timbre 7
SpX reverb

State 25
Quiet
SpX reverb

State 26
Bank 1
Timbre 0
Shadow pf
SpX reverb

rit. ------  \( \frac{d}{d} = 76 \)
State 39
Bank 7
Timbre 6
Analyze pf
Spx reverse gate

State 40
Bank 7
Timbre 6
Analyze pf
Spx reverb

State 41
Bank 0
Timbre 4
Spx reverb

State 42
Bank 0
Timbre 1
Algorithm turang (1600)
Algorithm tremolo (1200)